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"mostly short, but to the point." Indeed, had he been a college classmate, I should have suspected him of having adopted as a motto that of one of our college societies of the time: "*Causa latet, vis est notissima.*"

His force and power certainly were notable, however quietly his influence was exercised.

My personal relations with Mr. Laffan began only at the time when he became a trustee of our Museum. It was apparent to me at the first meeting that our views as to Museum policy and Museum development were very sympathetic, and they have continued so ever since. He was always full of suggestion, intensely practical, bold when occasion called for boldness, careful and diplomatic when diplomacy was in order. This common interest has grown into a relation in other matters which has lately approached intimacy. Only those closely connected with the Museum will know the extent of its loss in his death. More nearly than any other person he took that part in its affairs in later years as an expert adviser in all departments of art which in its early history was taken by that well-known amateur, the late Samuel P. Avery. R. W. DE F.

CHARLES STEWART SMITH

CHARLES STEWART SMITH died at his home in New York on November 30th. He was a Trustee of the Museum continuously since 1889, and has served as a member of its Executive Committee since 1896. There is no committee of the Museum of which he has not at one time or another been an important and influential member. He took part in the movement to found the Museum which antedated its incorporation, and has been a member of the Corporation since its organization in 1871.

His chief gift to the Museum was a large and important collection of Japanese ceramics and other objects of Japanese art obtained when traveling in the Orient.

Few men in the city of New York have been better known for their public spirit and public service than Mr. Charles Stewart

Smith. He was elected President of the Chamber of Commerce for seven successive terms. He declined a nomination for Mayor of New York in 1894. He was a member of the first Rapid Transit Board, to which he was appointed in 1896.

Mr. Smith's position in the community is well illustrated by the following editorial from the *Evening Post* of November 30th:

"That the older generation of New York business men who honorably sustained its reputation as the greatest American mercantile center, long before the days of Sugar Trusts and insurance scandals, is passing with startling rapidity, is recalled anew by the death of Charles Stewart Smith. Conspicuously successful in business, he yet, like Jesup, Kennedy, Hewitt, and many others, felt a civic responsibility resting upon his shoulders. It was no more his idea that a business man should divorce himself from his community's interests than it was his belief that an honest citizen should bow down before the god of things as they are. Quite willing to be accused of besmirching the name of the city if he could better the conditions of misrule under which he lived most of his years, Mr. Smith was successively chairman of the executive committee of the Committee of Seventy which elected Mayor Strong, of the Citizens' Union Executive Committee, when Mr. Low was elected, and in 1900 a member of the Committee of Fifteen. His declination of a mayoralty nomination was proof of the unselfishness of his civic service, as were also his useful labors on the Rapid Transit Board. But the best testimonial to Mr. Smith's esteem among his fellows is his service for eight successive terms as President of the Chamber of Commerce. The city is the poorer for Mr. Smith's death."

THE HUDSON-FULTON EXHIBITION

THE Hudson-Fulton Exhibition closed on November 30th, a gratifying success. Since its opening on September 20th, 288,103 persons have visited it, many of them coming

from neighboring cities like Boston and Philadelphia, while more distant cities have also been well represented.

The success of the occasion has not been marked by the number of visitors alone, but also by the general expressions of interest and appreciation which are to be heard on all sides—in the Press, particularly, throughout the country.

The Dutch paintings, especially those by Rembrandt, Hals and Vermeer, have given pleasure to large numbers who realize that it is a cause for general congratulation that such masterpieces have come into the country to stay, where their value, emotionally as well as intrinsically, is felt. The generosity of the lenders of these paintings is warmly recognized and appreciated.

The collection of American furniture and other decorative arts has found an interest which has already begun to have practical results, and our trade journals, schools, and craftsmen in the lines represented have clearly indicated their appreciation of the exposition of the art of this country in earlier times. It is a pleasure to announce that a part of this latter collection is to remain in the Museum through the foresight and generosity of Mrs. Russell Sage.

THE BOLLES COLLECTION OF AMERICAN FURNITURE AND DECORATIVE ARTS

THROUGH the generosity of Mrs. Russell Sage, the Museum has received a most important addition to its Department of Decorative Arts. This is the whole of the famous collection of American furniture and the allied arts, brought together with rare intelligence and painstaking industry during the past twenty-five years by Mr. H. Eugene Bolles, a lawyer, of Boston. A number of pieces were lent by Mr. Bolles to the American section of the Hudson-Fulton Exhibition, and it is gratifying to know that at least part of that exhibition will remain permanently in the Museum.

The collection covers a period extending from the earliest settlements in New Eng-

land to the first quarter of the nineteenth century. It embraces not only objects made in England, Holland, and France, but also the American-made products of the same periods and styles, such as the oak furniture of the Jacobean age, the walnut and cane productions of the succeeding era when Spanish influences were felt, those with Dutch characteristics, the interesting transition pieces showing the unification of various styles into the forms which were developed by the cabinet-maker Chippendale and others, and finally, the work of the time of Sheraton and Hepplewhite. It was, however, the first of these periods, the Jacobean, to which Mr. Bolles gave most attention and which is best represented in his collection. Many of the pieces are in their original condition while others have been carefully restored. Of the rare and interesting livery, court and press cupboards, there are no less than nine examples showing all of the variations introduced into this type of furniture. Chests and Bible boxes cover the style of ornament used on these pieces here and in England. The collection is rich in the early spindle chairs, specimens of the wainscot type of chair and in the form known in this country as "Carver" chairs, slat-back chairs, "Windsor" chairs, and those with the solid splat that came into general use during the first half of the eighteenth century.

The end of the seventeenth century, with its introduction of high-boys and low-boys, cane-covered chairs, desks and other new forms of furniture, is particularly well represented, all of the many types and variations of types having been carefully selected. Among the rarest pieces in this division are a lacquered high-boy and low-boy. This is also true of the eighteenth century and the first quarter of the nineteenth.

The representative pieces of the eighteenth century, as well as of the first quarter of the nineteenth, are also very numerous.

It would be difficult to overestimate the value of this Collection to the Museum, not only because of the beauty and importance of many of the individual pieces, but be-